

O CLAP YOUR HANDS.

Trumpets
in C.

Kettle
Drums.

Violin
Primo.

Violin
Secondo.

Alto.

Tenore.

Air.

Bass.

Organo.

Williams's 2nd Set.

Volti Subito or V.S. Turn over quick.

Handwritten musical score on page 20. The page contains ten staves of music. The first two staves are treble and bass clef, respectively, and contain mostly rests. The third and fourth staves are treble clef and contain complex melodic lines with many beamed notes and slurs. The fifth and sixth staves are treble clef and contain mostly rests. The seventh and eighth staves are treble and bass clef, respectively, and contain mostly rests. The ninth and tenth staves are grand staff (treble and bass clef) and contain complex melodic lines with many beamed notes and slurs. The word "Pedale" is written below the tenth staff, indicating a pedal point. The page is numbered "20" in the top left corner.

f

Pedale

A musical score for a hymn, page 21. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "O clap your hands O clap your hands O clap your hands all ye". The music is in a common time signature. The piano part features a rhythmic accompaniment with triplets and sixteenth notes. The vocal parts have various melodic lines, including triplets and sixteenth notes. The score is arranged in a system of nine staves, with the piano part at the bottom and the vocal parts above it.

O clap your hands O clap your hands O clap your hands all ye

O clap your hands O clap your hands O clap your hands all ye

people; shout shout shout un-to God with the voice

shout un-to God with the voice of

people; shout shout shout un-to God with the voice of

the voice of triumph shout unto God with the voice of tri-
triumph shout unto God with the voice of triumph triumph triumph
triumph shout unto God with the voice of triumph triumph
of tri-

triumph for the Lord most high is terrible for the Lord most high is

triumph the Lord most high is terrible the Lord most high is

triumph for the Lord most high is terrible for the Lord most high is

triumph

Full Org. Soft Org.

f *Poco largo.* *Tempo primo.*

f *p* *f* *Poco largo, Tempo primo.*

f *p* *f* *Poco largo.* *Tempo primo.*

terrible, for the Lord most high is terrible; He is a great King

the Lord most high is terrible; *f* *Poco largo.* *Tempo primo.* over

terrible, for the Lord most high is terrible; He is a great King over

f *p* *f* *Poco largo.* *Tempo primo.*

Full Org.

V.S.

Williams's 2nd Set:

Poco Largo. Rather Slow. *Tempo primo.* in the Original time.

o-ver all the earth over all the earth over all
all the earth over all the earth the earth
all the earth over all the earth the earth over all over
o-ver all the earth over all the earth

----- the earth. He is a great King over all the earth.

all over all the earth. He is a great King over all the earth.

The musical score is written on ten staves. The first five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another vocal line). The last five staves are piano accompaniment (Right and Left Hand). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Minore.

Voice Affettuoso. vide page 13.

He shall choose our in_heritance,

Andantino dolce.

he shall choose our in_heritance for us,

he shall choose our in_heritance

for us, the excel_lency of Jacob whom he loved.

Andantino dolce, a slow and sweet movement.

Omnes Full.

Roll,

Omnes Full.

Omnes Full.

Sing praises, sing praises to God, sing praises to God, sing praises to

Omnes Full.

Sing praises, sing praises to God, sing praises to God, sing praises to

Omnes Full.

Chorus, Full Organ.

2nd Set. Omnes, all together.



God, sing praises sing praises prais...es un...to our King



God, sing prais...es un...to our King



unto our

un__to our King sing praises.

un__to our King un____to our King sing praises.

un__to our King our King sing praises.

King un__to our King our King sing praises.

V.S.

A page of musical notation for the hymn 'Hallelujah'. The page features ten staves of music. The first four staves are for a vocal part, with lyrics 'Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah' and 'Halle-lujah' written below. The fifth staff is for a piano accompaniment, with lyrics 'Hallelujah Halle-lujah Hal-' written below. The sixth staff is for a vocal part, with lyrics 'Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-lujah Hal-' written below. The seventh staff is for a piano accompaniment, with lyrics 'Hal-' and 'le-lujah' written below. The eighth staff is for a vocal part, with lyrics 'Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-lujah Hal-' written below. The ninth staff is for a piano accompaniment, with lyrics 'Hal-' and 'le-lujah' written below. The tenth staff is for a vocal part, with lyrics 'Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-lujah Hal-' written below. The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are written in a simple, clear font, with some words hyphenated across staves. The overall layout is clean and professional, typical of a hymn book.

Hallelujah Hallelujah Hallelujah Hallelujah Amen Amen Amen.
 Hallelujah Hallelujah Hallelujah
 Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Amen Amen Amen.
 Hallelujah Hallelujah Hallelujah Hallelujah

The musical score consists of nine staves. The first five staves are vocal parts, and the last four are piano accompaniment. The vocal parts feature a melody of eighth and sixteenth notes, often with grace notes. The piano part provides a harmonic foundation with chords and moving lines. The lyrics are placed below the vocal staves, corresponding to the notes.

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N.B. It is of importance to choose that part in singing, which best agrees with the tone and compass of the voice; — also; to consider the particular expression which it requires. — To the Bass belongs a bold and majestic accent: To the Tenor, a firm and manly style: the Contra should be soft and insinuating: and the Treble, peculiarly sweet and delicate. — The higher notes of the Bass, and indeed of all the other parts, are to be sung softer than the lower ones. J.W.